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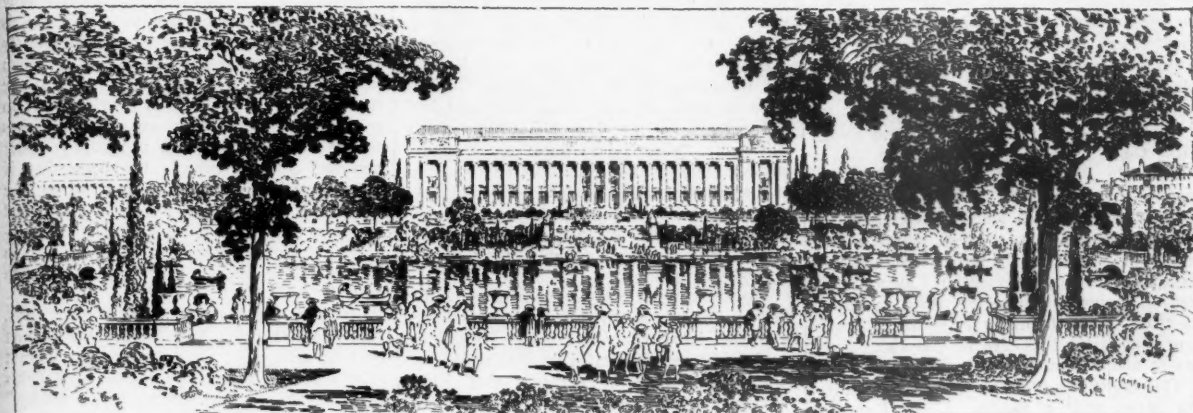
Volume I

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LIBRARY

Number 17

Boston Museum to Be Like a Gem in Its Landscape Setting



The Fenway Facade of the Boston Museum from Across the Lagoon. From a Drawing by Arthur A. Shurtleff, Landscape Architect.

The Spider's Salon

There are different ways of visiting the Salon de l'Araignée, held this year at the Galerie Granoff, on the boulevard Haussmann, in Paris, instead of at the Galerie Devambez, on the boulevard Malesherbes. One may, like M. Charles Kunstler, who writes in *Le Figaro Artistique*, be met at the door by the Spider herself and, passing from one picture or statue to another, listen to her comments, mounting to the floor above by means of one of her magic threads.

The Spider's criticism is almost uniformly favorable, whether it be of Gus Bofa, the founder of the Salon de l'Araignée, with "his prodigious imagination, his learning, his penetrating observation, and indeed his genius," or Charles Laborde's water-colors, "so simply treated yet so rich in substance and in thought," and his etchings for "The Praise of Folly," where he "has exhibited all the learning and wit of Erasmus," or the pictures by Pascin, each of whose works "is a real dream which his pen or his pencil has presented according to his fancy," or the water-colors of Dignimont, "so powerful and so true and so warmly colored by their vitality." Chana Orloff, Pierre Falké, George Grosz, Jean Oberlé and others share in the Spider's praise.

If, however, we happen to accompany M. André Salmon, he will take us—through the columns of *L'Art Vivant*—over much broader fields, comparing the Salon de l'Araignée with the Salon des Humoristes, to the decided disadvantage of the latter, which lacks, he says, the delicate fancy of the former and even, he actually suggests, lacks a sense of humor.

Having sketched the background of this Salon, M. Salmon inquires: "Is the Salon

[Continued on page 10]

No longer will the Boston Museum look like a palace built amid waste lands. Some time ago it felt the call of beauty—as a museum naturally should—and commissioned Arthur A. Shurtleff, eminent landscape architect, to make plans. Last year the mayor and the park commissioners decided the time had come to carry out these plans and to convert the Fens, north of the structure, from a scene of desolation into a formal garden. The work is now under way.

The road and bridle path now curving past the north side of the museum will be made straight to run parallel with the building, and in a part of the space thus gained the stream now known as "Muddy River" will be broadened into a lagoon that will reflect the colonnade of the Evans Memorial Galleries, which comprise the north wing.

"A broad flight of steps," says the museum's *Bulletin*, "will lead down from the level of the roadway to a spacious terrace at the water's edge, and across the lagoon another terrace with a balustrade will afford an attractive view of the museum in relation to its landscape setting. A careful study has been made of the proper placing of trees and shrubbery, of footpaths, and of the two bridges,—one at each end of the lagoon,—in order to create agreeable vistas and to effect a harmonious composition of architecture and landscape without marring by too formal an arrangement the natural aspect of the Fens.

"From these improvements the city and the museum derive a common advantage; the building will be greatly enhanced in appearance by the well planned landscape of which it will form an integral part, and the charm of the naturalistic setting will be increased by the simple dignity of the long Ionic colonnade rising like the façade of a Greek theatre in the background."

Mountains

On August 10 the first chisel-blow fell on Mount Rushmore, South Dakota, on the face of which the sculptor Gutzon Borglum is to carve 465-foot effigies of Washington, Jefferson, Lincoln and Roosevelt. President Coolidge made an address, at the end of which he handed some steel drills to Mr. Borglum, who later was lowered over the side of the mountain and directed the first blow. The work will consume five years and cost \$437,500.

In the meantime a bitter situation has developed in Georgia, where Mr. Borglum was ousted from the work of carving the heroes of the Confederacy on the face of Stone Mountain, near Atlanta, and Augustus Lukeman put in his place by the monument association. The chisels, it seems, have been idle for over a year while Mr. Lukeman was busy on his plans, but the twelve years allotted for completing the work have almost expired and in another nine months the site will revert in forfeiture to the owner of the mountain. This owner, Sam H. Venable, has now deeded the whole mountain to the Daughters of the Confederacy, who are Mr. Borglum's champions. Since it is physically impossible for Mr. Lukeman to carve the Confederate heroes before next April, this would seem to assure the recall of Mr. Borglum, who made the original plans.

However, the dispute has got into politics, and a bill has now been introduced in the Georgia legislature which would make possible the "condemning" of the desired portion of the mountain by the association in charge of the work. If this measure becomes law, it would assure Mr. Lukeman against interruption no matter how long the carving takes. The Daughters of the Con-

federacy were the original sponsors of the monument association, but turned against it when Mr. Borglum was ousted.

Georgians are taking sides heatedly. Julian Harris in the Columbus *Enquirer-Sun* calls the measure now before the legislature "one of the most brazen and impudent propositions of recent years," and Edward Shorter, an artist, combines his opinion of the bill with a description of Mr. Lukeman's design as follows:

"A tangle of horses' legs, waving headgear and stilted figures, obviously, too obviously, posed for the occasion; this is the present design with which the coterie of selfish politicians and shysters, considering only their own self-aggrandizement and who seem to dominate the association, are supplanting arbitrarily in place of Mr. Borglum's dignified conception."

So much for Mount Rushmore and Stone Mountain. There is more to come.

Pinnacle Peak, in Cumberland Gap, the historic gateway from Virginia into Kentucky, through which Daniel Boone and the pioneers passed, is to have a colossal full length figure of Abraham Lincoln cut upon its 2,000-foot granite face, if Lincoln Memorial University, situated there, realizes its plans. The figure will be visible from four states, Virginia, North Carolina, Tennessee and Kentucky.

This latest mountain-hewing plan is causing nation-wide criticism. C. B. Roberts, writing in the *New York Times*, asserts that this scheme, as well as the Stone Mountain one, has "produced an unfavorable impression on many." He calls the mountains one of the birthrights of the people, and says there is "a body of outside opinion which questions the morality of the idea." He is of the opinion that Lincoln himself, the feeling toward whom in all sections of the country now "borders on veneration," would not be pleased with "the marring or despoilment of God-given grandeur and beauty that have endured from the beginning of the world."

Mr. Roberts points to the fact that the Greeks, "whose teachings are esteemed as those most nearly approaching the ideal," did not carve images of their heroes on Mount Parnassus, and he concludes by asking, "Should the face of a mountain give way to the face of a man?"

This last sentence will remind readers of *THE ART DIGEST* of the satire of the London *Daily Telegraph*, quoted in the 15th December number, in which that newspaper, after describing the Mount Rushmore project, shudderingly remarked: "Imagine our cliffs, our hill-sides, carved with colossal monuments of the heroes and the art of yesterday, Beechy Head shaped into an immense Albert Memorial, and Dover Cliff a range of mammoth statesmen and philanthropists, alternately trousered and décolletés in bath-sheets!"

Clivette in Paris

Merton Clivette, the 78-year-old American artist who had a sensational debut last January at the New Galleries in New York, when scores of pictures were sold, is having an exhibition at the galleries of Bernheim Jeune in Paris.

The Paris *New York Herald* printed a three-column illustrated feature by Louis W. Smith headed "Clivette, Mysterious 'Man in Black,'" in which his whole career as "acrobat, magician, sculptor, fomentor of disturbances in tropical republics," etc., was dilated upon.

Authentic?

Charles Knowles Bolton makes a three-column attack in the Boston *Transcript* on the authenticity of a portrait of John Eliot (1604-89), so-called "Apostle to the Indians," recently acquired by the Henry E. Huntington Library from English sources. He recalls a previous mistake concerning an Eliot portrait, the one in the Boston Museum, which has been often reproduced in books, but which, the writer says, "is now generally discarded as spurious."

Mr. Bolton reasons chiefly from the discrepancy between the Huntington portrait, which purports to present Eliot at the age of 55, and the description given by Cotton Mather, who said the apostle was "abstemious with his food, and lived on a homely but wholesome diet," also that he despised wigs as well as long hair, and preached and prayed against them. The preacher's hair was "short, his dress very plain, without any ornament, and he wore a leather girdle, which was a distinctive feature with him." He went among the Indians "with much fear and care even under the sensible wasting and weakening of his natural strength."

The Huntington portrait, according to Mr. Bolton, presents a "commanding personality, well fed, handsomely dressed, with aristocratic features, beautiful hands, and very long hair." And he declares that Eliot "certainly never visited England after he arrived in this country at the age of 27; nor do we know of any good portrait painter who came to this country at this period."

The handsome portrait bought by the Huntington Library bears two marks of identification. In one corner is the inscription, "John Eliot, Preacher to the Indians in New England, Aetatis Suae 55," and, hanging from a shelf of books, the scroll, "Progress of the Gospel amongst the Indians in New England." Mr. Bolton thinks the former has "too neat and modern an appearance," but that the latter seems "both in its lettering and in its general blending to give every indication of authenticity."

The writer then draws the conclusion that the work is a portrait of one of the wealthy and aristocratic founders of "the New England Company," created in 1649 by Act of Parliament "for the promoting and propagating the Gospel of Religious Creeds in New England," and suggests, subject to research, that the sitter was the president, William Steele, lord chancellor of Ireland, or one of the treasurers, Henry Ashurst and Richard Floyd.

A Baroque Exhibition

Readers of *THE ART DIGEST* will recall the third exhibition held last fall by the Magnasco Society, a cult in London which admires the *seicento*—that period in art dominated by the baroque. Now comes a fourth exhibition, composed exclusively of drawings, 62 in number, part of them lent by King George from the royal collection. This display of the best in eclectic Italian art, particularly by the Carracci, led the critic, Frank Rutter, to write as follows:

"All representative art is a mixture of observation and presentation, and from this collection of drawings it is clear that the Carracci did not fail in observation. They were keen-eyed and deft-handed, so that in recording their own observations they were sincere, spontaneous and natural. But they failed in presentation because when they set about composing a picture they could not be as simple and whole-hearted as they were

when drawing from the life; they kept thinking how Raphael or Titian would have handled the subject, and the further they strayed from nature and the more heavily they leaned on their knowledge of the pictures of their predecessors, the weaker and more artificial their own work became. There is a good useful lesson that modern painters can learn from studying the work of the Carracci, and it is that all the best art is not derived from other art, but from nature."

"Great Sargent's Ghost"

Alfred Orr, American artist, who now occupies Sargent's old studio in London, is quoted as saying that he has heard ghostly footfalls up and down the stairways which he has recognized as the heavy tread of the master. This led the *New York Times* to remark that "perhaps the great artist wishes to put a final touch to a not quite perfect portrait" and to express the hope that if anything of this sort is found "it will be something worthy of the great Sargent, and not in a class with the maudlin spirit messages attributed by some to authors who in life would never have been guilty of such piffle."

"It may be, however," the *Times* adds, "that he has come back in protest against modern tendencies in art; that he cannot take a proper interest in the Elysian fields while artists here splash about so wildly."

An Aviation Memorial

Raymond M. Marlier, Pittsburgh architect, and former World War aviator, has designed for a group of Pittsburgh business men, a \$200,000, 200-foot aviation memorial to stand at the conjunction of the Allegheny and Monongahela rivers in that city and from the top of which a beacon will throw a vertical shaft of light visible 50 miles away.

Nine statues will adorn the memorial, eight of which have been decided upon: Dr. Samuel Langley, who designed the first airplane model that would fly; Orville and Wilbur Wright, the first to fly; Galbraith Perry Rodgers, first to fly from the Atlantic to the Pacific; Col. William Thaw, commander of the Lafayette Escadrille; Charles A. Lindbergh, Clarence D. Chamberlain and Richard E. Byrd.

Museums Get Lorenzos

Two notable paintings by the Venetian, Lorenzo Lotto (1480-1556), have just found places in the world's museums. The National Gallery in London acquired for \$115,000 at the sale of the Holford collection "Portrait of a Lady as Lucretia," a billowy and voluptuous work having the appearance of a Titian, and the Boston Museum has purchased a small panel, "The Marriage of St. Catherine," dating about 1507, with a pyramidal composition, similar to the larger panel of the same subject at Munich.

Lorenzo Lotto, long overshadowed by his contemporaries, Titian and Giorgione, has attained full appreciation only in later times.

Widener Keeps Rembrandts

The long legal battle between Joseph E. Widener and Prince Youssouppoff for the possession of the two Rembrandts, on which the former loaned \$100,000 in 1921, came to a close in the Court of Appeals at Albany, and the works will stay in the Philadelphian's collection.

Summer Art Exhibitions Flourish Throughout the Land

This is the high season of the summer art colony with its exhibition of pictures to beguile the motorist and the tired critic. Before mentioning a few of them, it might be well to give them a bit of a test, psychologically and sociologically. Dorothy Graffy does this in the *Philadelphia Public Ledger* as a preface to her review of the two Gloucester shows:

"The growth of summer art colonies throughout the country from East Coast to West Coast, from Northern to Southern boundaries, has called into being the summer art salons—repetitions, more or less, of the major winter exhibitions, but reaching a different public, and a public predisposed to receptivity.

"In midwinter hundreds of individuals visit the large annuals because they feel that such displays are in some way part of their education. But in the hurry of affairs few persons tour a gallery with the thought of purchase. If they want a picture, they are apt to visit a dealer.

"The psychology of the summer gallery wanderer is entirely different. In the first place he is, generally speaking, in a vacation mood, set free for a brief period from the cares of an office or an exacting profession. When he whiles away an afternoon in an art gallery he is predisposed to enjoy the pictures. Gone altogether is that annoying thought that he must train himself to appreciate whatever he may see. Education has been parked at home. They may be the very same pictures, but he is not the same man, nor, for that matter, is she the same woman—and any art gallery attendant can tell you that it is the female of the species that leads the male to slaughter.

"Then, too, there is quite another attitude to be considered—that of the souvenir hunter—the woman or man who has a goodly supply of cash, and who wants a little remembrance that won't fade or break before it is safely tucked away, and perhaps forgotten, in some room at home. For such prospects the summer exhibition gallery is a mecca of treasure trove, and there are always numerous sketches well within the reach of a normal pocketbook waiting for some one to carry them to the various corners of the globe."

The Eastern newspapers gave most space to the two colonies that have rival exhibitions—Gloucester and Provincetown. Gloucester has its fifth annual show of the North Shore Arts Association and the second an-



"The Harbor in Winter," by Tod Lindenmuth. Provincetown Modern Exhibition.

nual of the Gloucester Society of Artists. The former, with a two-story gallery, has 400 exhibits, in charge of Mrs. Mary J. Coulter, formerly assistant director of the San Diego Fine Arts Gallery, and the latter, having less room, is holding three successive shows, with about 120 items in each.

There was a great beating of drums at Provincetown, with three miles (count 'em!) of windows in stores and dwellings given over to the display of paintings. And also, if one would believe the newspapers, there was almost a battle royal between conservatives and modernists,—at any rate the headline of Harry Kemp's story in the *New York Herald Tribune* was "Provincetown Torn by Strife of Art Schools." However, one suspects that this slashing about of color from the vermilion tube was part of a sure-fire commendable method to get the public interested. In the battle that almost happened Mr. Kemp said the staid citizens sided with the conservatives marshaled by Charles W. Hawthorne, while the Portuguese fishermen were ready to shed their blood for the modernists, under Niles Spencer's strategy. Previous to the stationary

street parade the modernists opened their first annual exhibition in the galleries of the Provincetown Art Association, and much was written about it in the Boston and New York papers.

Judging by what the writers say, Newport has a fine exhibition in its sixteenth annual, in which the Art Association and the Grand Central Galleries of New York are co-operating for the third time. And at Lyme, Conn., the Art Association's twenty-sixth annual show in its beautiful little gallery received long press notices. Then there was the nineteenth annual at Stockbridge, Mass., and the third annual at Woodstock, N. Y. The Associated Artists of Long Island are this year holding their fourth annual at Patchogue. The Artists' Co-operative, whose first regular exhibition was held last spring at Altman's, in New York, organized a summer show at Ocean City, N. J.

There was a profusion of other exhibitions, all over the country. The pictures shown—and praised—will, most of them, bob up in regular exhibitions during the coming season, everywhere from the National Academy to the Independents'.

Portraits for Mr. Marland

Henry C. Balink, member of the Taos colony of artists, native of Amsterdam and modern follower of the Holbein tradition, is painting a series of portraits of the most prominent Indians of Oklahoma for the museum to be established at Ponca City by E. W. Marland, oil magnate, who is also sponsor for the statue of the "Pioneer Woman." Thus far he has painted Blue Hair, Atoe chief; Bacon Rind, Osage chief, and Horse Chief Eagle, of the Poncas.

Mr. Balink did a series of Indian pictures at Taos for the Netherlands government.

Circuit Exhibition in Utah

The Association for Encouragement of Inter-Mountain Artists, of which Alice Merrill Horne is president, will send out its

annual exhibition of forty paintings by twenty Utah artists in September, the tour beginning at Ogden, in the Weber Gallery, and ending next May in Salt Lake City at the West Side Gallery. Last year each town on the circuit bought from \$200 to \$1,200 worth of pictures.

Miniatures Stolen from Museum

Six miniatures stolen from the Metropolitan Museum of Art on July 17 have not yet been recovered by the New York police, although two of the gold frames, pawned separately, have been found. It is feared the miniatures, which consist of examples by Andrew Plimer, Richard Cosway, George Engleheart and Samuel Shelley, and are valued at \$10,000, have been sent to Europe.

Baker Wins in Chicago

Bryant Baker's model for the "Pioneer Woman" was the first choice of the Chicago "public," receiving 1,089 votes to 458 for John Gregory's model, 388 for Hermon A. MacNeil's and 279 for F. Lynn Jenkins'. James E. Fraser was fifth with 168 votes and A. Stirling Calder sixth with 118.

Seven cities are now lined up for Mr. Baker's model—New York, Boston, Pittsburgh, Detroit, Buffalo, Indianapolis and Chicago, while only one has demurred, Cincinnati, which approved Mr. MacNeil's work. The twelve models, from which Mr. E. W. Marland will select one for his colossal monument to the "Pioneer Woman" in Oklahoma, are on view until Aug. 19 in the Denver Art Museum. The Minneapolis Art Institute will show them to Sept. 7.

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Mussolini Sees Renaissance

"Art must occupy the same place in Italy's present greatness as it did in the past," said Mussolini in an interview with Homer Saint-Gaudens, director of Fine Arts at Carnegie Institute, according to cable advices received in Pittsburgh.

Mussolini expressed the hope that Italy would experience another renaissance. "Contemporary Italian art," he said, "must reflect and make a permanent record of the Italy of today for future generations. The Carnegie International is a means of fostering an understanding of our art. It promotes international unity."

The Carnegie Exhibition will show paintings by Italian masters, including Antonio Mancini, Italo Brass, Felice Casorati, Ferruccio Ferrazzi and others.

"All these men that you have chosen are important, each in his own way," said Mussolini. "Art is one thing for one man; another thing for another. Nowadays everyone fights and misunderstands, but there is no harm in that, providing art is genuine and stirs someone's emotions. Art is just as important as it ever was. It is always basically essential because the fruit of our imaginations is the only thing worth while in life."

Mr. Saint-Gaudens has been abroad for the past four months assembling paintings for the Twenty-sixth Carnegie International, which opens in Pittsburgh in October.

Utah Honors Mrs. Horne

Alice Merrill Horne, who as president of the Association for Encouragement of Inter-Mountain Artists and as an organizer of traveling exhibitions, is chiefly responsible for Utah's vigorous art movement, has been honored by the state, which has just adopted her "Columbus" for the schools. It is a play suitable for production by pupils.

Produces Unity in Magazine

Ralph M. Pearson has done the illustrations for the entire September issue of the *Survey Graphic*, thus producing unity both in the pictures and in the relation between them and the type. They are open-line pen drawings that, like a wood cut, harmonize with type.

Velasquez at 21



"Sister Jeronima," by Velasquez.

A new work by Velasquez, his earliest known portrait, has come to light. The subject is the Franciscan nun, Sister Jeronima de la Fuente, and it is now on view at the Franciscan Exhibition at Madrid. Experts have examined the picture and signature and pronounced them genuine, says the *London Times*.

The date, 1620, is inscribed on the picture, and, besides, the experts have determined that it was painted between the end of May and the third week in June, for it was during those three weeks that Sister Jeronima, aged 66, was in Seville, on her way from Toledo to embark for Manila to found a mission. "As anyone who looks at her portrait will surmise," remarks the *Times*, "the mission was duly founded."

The lines of the painting are hard and the colors, mainly browns and ochres, are crude. Velasquez was 21. The Friends of Art (Amigos del Arte) are trying to obtain the portrait for the Prado.

Noted Painter Is Dead

Solomon J. Solomon, R.A., the painter who perfected for the British navy the system of camouflage which the Germans had adapted from a book which the American artist, Abbott Thayer, wrote on the protective coloring of birds, is dead at the age of 66. He was a former president of the Royal Society of British Artists.

Solomon was famed professionally for his technical knowledge and for his amazing touch and speed. He surprised Israel Zangwill by completing his portrait in six hours. Among the most often reproduced of his paintings are "Cassandra," "Samson," "Niobe," and "The Judgment of Paris." Other notable work included his decorations for the Houses of Parliament and the Royal Exchange and his "Coronation Luncheon" at the Guildhall.

Sausages and—Beauty

The hideous appearance of frankfurter stands is causing such a revulsion of feeling that municipalities have begun abolishing them by local ordinance and motorists have shown a tendency to boycott them. This has led one of America's leading sausagemakers to offer a series of prizes for the most beautiful designs for such structures. A similar contest has been started by Mrs. John D. Rockefeller, Jr.

"This cause," observes the *Philadelphia Public Ledger*, "is one that deserves encouragement, both in the interest of national esthetics and for other and material reasons."

Business Men

When the Business Men's Art Club was founded in Chicago seven years ago by amateurs who desired to paint and model as an avocation, it attracted much attention throughout the country. Similar organizations began to spring up in other cities, and they became so numerous that two years ago they formed an association known as the Associated Amateur Art Clubs. Now comes the announcement that a national exhibition of painting and sculpture by business men will be held in the Chicago Art Institute in August, 1928. Exhibits will be selected by a jury of professional artists, and gold, silver and bronze medals will be awarded.

The Chicago club, which now has an active membership of 152, has just issued a handsome year-book, with articles by members. S. J. Duncan-Clark, who writes the foreword, asserts that at the age of 50 he discovered a "new world," and concludes as follows:

"If you want an avocation which will take you completely—body and mind and soul—out of the world of drudgery and routine, of business cares and sordid contracts; if you want an avocation which will recreate you mentally, invigorate you physically and exalt you spiritually; if you want the companionship of good fellows who love the life of the woods and streams, and who are bound together by a tie of understanding and appreciation, come with us."

"In a Vacuum"

All the reviews of "John Sargent," the biography by the Hon. Evan Charteris, divide themselves into two classes, one perfunctory and laudatory and the other using the book as an excuse for attacking Sargent's art. The former are dull and the latter, right or wrong, are interesting, to say the least. The one in *The New Republic* of August 10, by Rose Mary Fischkin, is headed "Standing Up in a Vacuum."

"What was it that halted Sargent early in his career and made him simply the virtuoso?" asks the writer. . . . "In his youth he was obviously impressionable and open to influences, but he found his formula too soon, the formula of a dead age. . . . As time went on he became more and more an eye and a hand. He lacked imagination entirely, as his murals prove. When he was commissioned to paint a group picture of the British generals in the World War, he could not devise the most obvious composition to make a dull subject less dull. 'I am handicapped,' he wrote, 'by the idea that they never could have been all together in any particular place—so I feel debarred from any sort of interesting background and reduced to painting them all standing up in a vacuum.' There lies, possibly, the crux of the whole matter: Sargent's figures are 'all standing up in a vacuum,' even those which lean upon the most tangible satins and stuffs existing in a vacuum of the spirit. . . .

"Sargent's glittering gallery of portraits will remain as a mirror of fashion for the historian. For the reflection of the artistic substance of his age, one must seek other and deeper pools."

De Laszlo's "Spanish Tour"

Philip A. De Laszlo, international portraitist of kings, statesmen, industrial magnates and their women folks, has just had a triumphal season in Spain, and the rotogravure sections of the American newspapers have reproduced his likenesses of the Crown Prince and his sister, the Infanta Beatrice.

Guillaumin's Death

The death of Armand Guillaumin on June 26, at the age of eighty-seven years, brought forth a number of notices in the Paris journals outlining the main facts of his life, his significance as the last of the Impressionists and his similarity in certain respects to Monet. M. Thiébaud-Sisson, in *Le Temps*, notes that his reputation indeed was not made until the beginning of this century, when his friends had already enjoyed twenty years or so of fame. The critic remarks:

"His evolution, to tell the truth, was very slow, and he attained to the conquest of the light quite late, about when he was approaching his forties, when two lots totaling 150,000 francs coming to him in the drawings on the bonds of the city of Paris enabled him to give all his time to painting. . . .

"Association with Cézanne opened his eyes. He had met him at an academy founded by an old model named Suisse, who adored painting and who used his small savings to open a hall to which one was admitted to work from life on payment of a very small fee, five francs a month. All the young artists anxious to preserve their independence went there and their mutual criticism replaced, very fortunately for them, the instruction of the studios of the Ecole des Beaux-Arts. It was there that Claude Monet saw Pissarro for the first time and became friends with him; there also that Renoir and Sisley, after having left the studio of Gleyre, came seeking in an atmosphere of competition and life the teaching they had hitherto lacked."

But Guillaumin was hardly really settled until he found the valley of the Creuse. As M. Paul Fierens says, in the *Journal des Débats*, "the Creuse—and the example of Cézanne—saved Guillaumin from scattering his efforts. The country revealed to him, with the charm of its pearly skies and its fresh water, an architecture—and a lyricism. There Guillaumin found nature to be something more than a skin, than a powdering of colors. He followed the rolling of the country; he understood its structure; he expressed its rhythms alternately solemn and joyous."

Kansas City Art Center

Following the gift to Kansas City by Irwin Kirkwood of the 26-acre property known as Oak Hall, the former home of the publisher, William Rockhill Nelson, as a site for the William Rockhill Nelson Gallery, the trustees of the Mary Atkins Fund have decided to place there, also, the Atkins Museum of Fine Arts, one of whose functions will be to house the Kansas City Art Institute. This decision will make possible the convenient grouping of Kansas City's art activities in one "center."

Altogether, through bequests, Kansas City now has a fund of \$3,000,000 for art buildings and the purchase of works of art.

Prison Term for Vandal

John Healy, elevator operator, who threw ale bottles through Rubens' "Portrait of an Old Man" and Van Dyck's "Marchesa Lomellini" in the New York apartment of C. Bai Lihme, was sentenced to a maximum term of three years in prison. The trial judge announced his regret that the New York legislature had failed to provide a worse penalty. Healy admitted he caused the damage, estimated at \$50,000, because the art collector had not given him a bonus.

Paris Sees the Art Treasures of Maximilian



Emperor Maximilian's Armor.

For the benefit of those eager for allegorical definition, one may describe as "Art Binding up the Wounds of Europe" the exposition of Austrian art, "The Treasures of Maximilian," now being held in the Jeu de Paume, Paris. It is at least a step

toward renewing the normal international bonds disrupted by the war.

At the invitation of M. Herriot, French Minister of Public Instruction and of Fine Arts, the Austrian Government sent paintings, drawings, engravings, manuscripts, armor and tapestries illustrating the glory of Maximilian. To these were added, chiefly from the Louvre Museum and the Bibliothèque Nationale, pictures, woodcuts, medals, Brussels tapestries, and certain other objects of art.

While M. Paul Zifferer, one of the organizers of the exhibition, both in his preface to the catalog and in *Le Figaro Artistique*, has more to say about the emperor than about the exposition, M. Paul Fierens, writing in *L'Art Vivant*, comments on the works shown, the drawings of Dürer, the works of Strigel, the court painter, the designs of Bernard Van Orley and the tapestries made therefrom, and much else.

Two of the chief items which M. Fierens notes are both from the Albertina in Vienna—the huge design for the Gate of Honor and fifty-nine miniatures of the "Triumph." The Gate of Honor is a great print "on 192 pieces of engraved wood, planned by the Humanist Stabius under the direction of Maximilian. The genealogical tree of the sovereign, his coats of arms, the portraits of his predecessors and of his relatives, scenes from his public and private life—all form a synoptic picture, erudite, confused, with symbolic decoration that has the spirit of the Middle Ages. But the desire to eclipse Charlemagne and to equal Caesar is exhibited here in a way almost puerile in the erection on paper of this kind of insolent arch of triumph. The first lines were drawn in 1512 by Albrecht Dürer; the work was finished in 1515 by his pupils, Hans Dürer, Springinklee, Traut, and by Altdorfer."

The series of colored drawings for the Triumph is shown around the walls of two halls. These were "studies for a series of 138 wood engravings. Begun in 1507 at Innsbruck in the studio of Jörg Kölderer, the preliminaries were finished four years later. The emperor outlined the program. Preceded by heralds, trumpeters, standard-bearers and trophies, by cars symbolizing the victories of the prince, by 'statues from the mausoleum of Innsbruck,' and by a group of prisoners, the grand carriage of Maximilian enthroned, surrounded by all his family, proceeds."

Exhibits from Europe

The Brooklyn Museum in the coming season will uphold its reputation for bringing representative European art to America. Thus far two such displays have been announced, a great exhibition of Danish painting, sculpture and crafts for six weeks beginning Nov. 14, and an exhibition of 51 paintings by living Bavarian artists, beginning Nov. 28.

The Danish show is under the auspices of the Danish government, and the best-known living painters and sculptors and the finest designers of the minor arts will be represented, while there will be a retrospective group of eminent Danish painters of the last 25 years. The exhibition will make a tour of the country, as far west as Los Angeles.

The Bavarian collection has been organized by Prof. Carl van Marr, of the Royal Academy at Munich.

Mr. Kleinberger Honored

Francis Kleinberger, founder of the F. Kleinberger Galleries, according to the *New York Times*, has been made a chevalier of the Legion of Honor by the French Government in recognition of his services in behalf of art and in his capacity as an adviser to the Louvre. He is an authority on ancient paintings, particularly French and Italian primitives and the Dutch art of the seventeenth century. Belgium conferred upon him the Order of Leopold for his services to the national museums, and, for similar reasons, Holland made him a member of the Order of Orange-Nassau.

The F. Kleinberger Galleries in New York will move soon into their new building at 12 East 54th St., a beautiful structure with a Gothic facade, and will inaugurate the new season on October 15 with an exhibition of French primitives.

"A Danger Line"

In the the course of an article on "A Danger Line in Modern Art" in the San Francisco *Argonaut* Junius Cravens says:

"In the present age the art student has everything in his favor. It is true that he lacks the advantages of the apprenticeship system which prevailed during the Quattrocento and the Cinquecento, in Europe. The student of those pre-art school days lived in his master's studio, where he came into intimate contact with every phase of his work. On the other hand, the student of today has few difficulties to overcome. He attends an organized art school. His materials are manufactured, ready to use. The best examples of the art of the whole world, of all periods, are brought to him either in the original or in excellent reproduction. He may see them without effort. So he is able to see much of the work that is being done abroad without so much as leaving the city in which he lives. But that very fact, miraculous as it is, marks a distinct danger line for him in modern art.

"All artistic expression is, in its final analysis, as imitative as it is creative. Nothing can be wholly original. But imitation, if it is to be constructive, must be intelligently directed. A large proportion of modern art is easily aped. Anyone who can draw at all can superficially reflect the methods of a score of contemporary masters and get an effect. This fact is proved in almost every exhibition of modern art that is held in the United States. The tendency to be satisfied with an effective surface beneath which there is no solid foundation is a danger which is too often evident. Instead of producing works which are the result of thorough study, or of inspired research, many American artists appear to be satisfied with dashing off composites of the work of contemporary French and German masters. What hope for a national art can lie in such a method?

"Of course, as a nation, we are a mere scrap-heap, made up of the questionable odds and ends of the whole world. However, we have not only claimed this soil, but we have been on it long enough to begin to take root. Archaeologists have brought to light a wealth of material that belongs to and typifies the primitive races of the western hemisphere. Those races are not ours by blood, but they are ours by adoption. We should have not only enough interest in their art, but sufficient pride in ourselves and in the country we claim as ours, to develop from it a western culture,—as the Mexican artists have already begun to do. Let us turn to our own primitives, since we have succeeded them as inhabitants, and seek inspiration for the creation of a real American art. We should not be satisfied to go on indefinitely being, as we are now, rather poor imitators of the rest of the creative world."

An Oklahoman

"Life in Oklahoma is an incentive to artistic expression," writes B. Rickard Fetterman in the August number of *The American Magazine of Art* in the course of an article on the work of Nan Sheets. "One is offered a land and a history that inflame the imagination. . . .

"Mrs. Sheets is Oklahoma City's own artist. A prophet seldom has honor at home, but Oklahoma—city and state—is enthusiastic about Mrs. Sheets' contributions to art. People throng her exhibitions, not only to admire her paintings, but to buy them. Home newspapers carry comment, and sometimes even an editorial, on every honor

she wins. Oklahomans are inordinately proud of what this painter already has accomplished."

Mrs. Sheets, it appears from the article, can be expected in her work to obtain a balance between the analytical and the synthetic, for "she has been a student of physical science and is a registered pharmacist." This scientific training has developed in her "a sense of the unity and importance of small things, the chemist's atom, a mite of the pharmacist's deadly drug," so that her lines tend to make of a picture "one complete statement of a fundamental truth."

"Softness"

"E. C. L." in an article on "Artists as Human Beings" in *The New Republic* begins by saying: "A new kind of softness has begun to appear in the realm of American art and letters. . . . And softness is always preliminary to decay." Later on he writes:

"Most artists know that art is work, but somehow a section of the sentimental public has come to think of creative effort as a sort of priestly indolence. Artists are, of course, not to be blamed for this softness—unless they are taken in by it. But that is precisely the trouble: artists, being human beings, will be taken in; they will allow themselves to be set apart for worship just as priests, medicine-men, and various kinds of experts have always succumbed to separatism which enhanced their ego-feelings.

"Large urban centers like New York are deadly in this respect; reputations can, by modern high pressure methods of inside and outside publicity, be made over-night—and lost as quickly. Using the vernacular, you first make a 'hit,' then you make money, then you are 'taken up' by some group, then you begin to go soft, and then you become artistically impotent, or what is worse, you go on repeating the 'hit' which won you your first fictitious fame: a sequence which explains the careers of an appalling number of creative workers. (I am perhaps over-serious at the moment: the above sequence has recently been fulfilled in a friend who was, alas, peculiarly fitted for creative tasks.)

"Because they are so valuable as human beings, I want artists to beware of softness, artificiality and separatism."

Up to the Minute

John Cotton Dana, director of the Newark Museum, believes that "a product of human skill, no matter how much it may be machine-aided, if perfectly adapted to its purpose, is a work of art," and to carry out this theory has put on display six cases showing the steps in the manufacture of an extremely delicate electrical measuring instrument made by a local factory.

"We praise a man who paints a good picture, and public institutions like museums help him to sell his work," says Mr. Dana. "Can we not with equal reason praise a man who, after long study and practice, makes with superlative skill a certain part of a machine?"

A Benson for San Francisco

The California Palace of the Legion of Honor has acquired, through the Ranger Fund of the National Academy of Design, a most important painting by Frank W. Benson, a still-life 5½ feet wide and 3¾ feet high. On a draped table stands an old bowl containing fruit and a Chinese jar filled with flowers, while a gay colored bird looks down from a perch.

Shaw, Modernist

Because S. J. Woolf, well known portraitist, of New York, is something of a humorist himself, George Bernard Shaw sat to him for a drawing on the Fourth of July in spite of the fact that on July 2 the great Irishman had written, in reply to a request, that he would "not be disengaged for at least a year to come." It was this sentence in Mr. Woolf's rejoinder that brought acquiescence by telephone: "If you could pose this afternoon and sign the drawing today, think what it would mean to the American people to have two vital documents signed on July 4!"

Mr. Woolf's story of the sitting occupies the first two pages of the Sunday magazine section of the *New York Times* of August 7. The American, rather to his surprise, found Mr. Shaw to be a smiling and twinkling old gentleman, the very soul of kindness and consideration, and, withal, a conversationalist constant and rare.

The playwright, however, probably with humorous perversity, resisted all of Mr. Woolf's sly efforts to get him to talk of art. Finally the artist ventured direction undisguised by saying: "And, Mr. Shaw, what do you think of modern art?"

"What do I think of modern art? I have been practicing it seventy years," he replied with a smile, "but seriously I suppose that there must be something good in it. I do feel that any number of incompetents are using it as a cloak for their shortcomings. But take Matisse for instance; from the surety and beauty of his line I know the man can draw in an academic way should he so desire. I will acknowledge that at first his works seemed strange to me, but I have looked at them so much that now I see their beauty without permitting their apparent strangeness to interfere with my appreciation of the part that appeals to me. I don't think the goal has been reached, but there must be forerunners to every great movement. It doesn't matter whether it is religion or art. Cezanne, Van Gogh, Matisse may be only prophets or John the Baptists.

"But the thing you must admit whether you want to or not—look at these pictures often enough, have them in your home, and they will make you feel that the work of their predecessors is dull, drab, monotonous and lifeless."

French Institute for U. S.

The French Consul-General in New York has made known further facts concerning the 32-story building to be erected in Fifth avenue which will be known as the Palais de France and which will house official French offices and representatives of French industries. There is to be, besides an auditorium for French opera, an art gallery in which will be held frequent exhibitions of French paintings.

Also there will be an art and musical institute, in which Americans unable to study in France may have the services of capable French teachers in painting, architecture, sculpture, commercial design and music. The announcement calls the enterprise France's "cultural contribution to America."

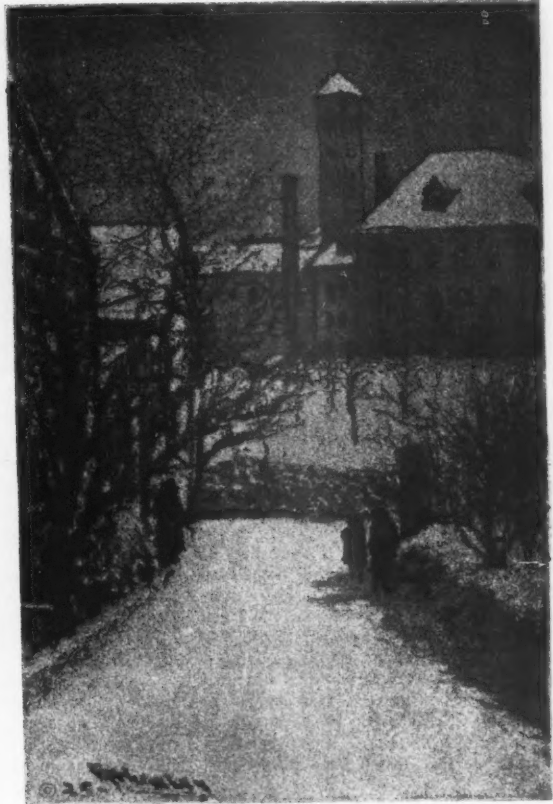
Alfonso Decorates Edwards

George Wharton Edwards, American painter, has been decorated by King Alfonso as a cavalier of the Royal Order of Isabella the Catholic in recognition of his work in Spain two years ago. Twenty-five of the artist's Spanish drawings were acquired last year by Archer M. Huntington for the Hispanic Museum in New York.

What an Etcher Has Done to Open a City's Eyes to Its Beauty



"Rainy Day—Fourth Street," by E. T. Hurley.



"The Monastery—from Rookwood," by E. T. Hurley.

Recently many American cities have felt the impulse to encourage the artists who work within their gates. Esthetic reasons and material ones combine in actuating this urge.

As an example of what an artist can do in opening the eyes of his fellows to the beauty that lies around them, THE ART DIGEST is pleased to point to the work of E. T. Hurley in Cincinnati. This etcher, sculptor and craftsman has produced six books on Cincinnati, each containing thirty reproductions of etchings of local scenes. The first, bearing a 1915 imprint, was en-

titled "The Town of the Beautiful River," with text by Elizabeth R. Kellogg, and the last, "Streets and Spires of Cincinnati," has letter press by Murray Seasongood. In between came "Cincinnati," with text by Amelia Hickenlooper Dunham; "For Old Acquaintance," by Sara Sax; "Bridges and Byways," by James Albert Green, and "Impressions of Cincinnati," by Russell Wilson. All of them have been enjoyed and treasured, and, needless to say, have done much for the esthetic development of the city. It may be remarked, parenthetically, that Cincinnati is the only one of the eight cities that have voted thus far on the

"Pioneer Woman" to turn from Bryant Baker's model and to approve that of another sculptor, Hermon MacNeil.

The two etchings reproduced herewith are from the latest volume, "Streets and Spires," and are reproduced by courtesy of the St. James Press, Cincinnati. They are typical of Mr. Hurley's art and typical of Cincinnati.

Mr. Hurley was a friend of Frank Duveneck and enjoyed association with him for twenty-five years, and it was the master himself, on seeing his pen drawings of Cincinnati, who insisted that he put them on copper.

Exhibit for Russia

Ivan Narodny, Russian American artist, has returned from a year's visit to his native land, and brings word that he has persuaded the Soviet Government to allocate one of the exhibition rooms of the Hermitage, in Leningrad, to contemporary American art. A committee headed by Dr. William H. Fox, director of the Brooklyn Museum, will select the works.

Art has become the religion of Soviet Russia, Mr. Narodny told the New York Times. The government is avidly collecting works that were scattered during the revolution, paying the present possessors, and putting them into the museums, many of which were formerly churches.

Mr. Narodny is bringing to America eighteen works by old masters that came from the collections of Russian families impoverished by the war and which he was able to bring out by arrangement with the Soviet Government, which will receive one-fourth the proceeds. Included is a twelfth century ikon representing St. Katherine which Ras-

putin removed from the Holy of Holies of the Kremlin to present to a woman admirer. Mr. Narodny paid this woman \$1,000 for it, but he says it is worth between \$50,000 and \$100,000.

Mr. Narodny has for many years been associated with Robert W. Chanler.

Another Coolidge Portrait

It may be, of course, that the hard work of sitting for his portrait so many times had something to do with President Coolidge not "choosing" to run again. At Rapid City he is sitting for Thomas Ashford, a native South Dakota portraitist. Among the other painters whom he has obliged have been Tarbell, Christy, De Laszlo and Segal.

Painter's Trip to Arctic

A Canadian artist, A. Y. Jackson, is making the annual summer trip with the vessel that carries supplies to Craig Harbor, Ellesmere Island, only 830 miles from the North Pole. It is the first trip of the kind ever undertaken by a painter.

A Tragic Relic

Ernest Makower bought at auction in London the ring bearing Queen Elizabeth's cameo portrait which the monarch gave to the Earl of Essex, and afterwards at a ceremony laid it on her tomb in Westminster Abbey as a gift to the British nation.

The London Times in a dignified editorial recounts the tragedy of the token. When Essex, condemned to be executed, was awaiting the headsman the great queen wrote his pardon, but retained it until he should send her the ring. It never came. Essex had sent it, but it had reached Lady Nottingham, wife of the Lord Admiral, the earl's enemy. When that lady was dying she sent for the queen, and told her. Elizabeth flew into a royal rage, shook and struck the dying woman and exclaimed, "God may forgive you, but I never can!" And three weeks later the queen herself was dead.

The ring will be permanently on view in a case on Elizabeth's tomb.

Acquire Sumerian Art 5,000 Years Old



Sumerian Copper Relief, 3000 B. C.

Attention has been shifted from Egyptian art to that of the Sumerians, a contemporary race who occupied lower Babylonia beginning with about the fifth millennium B. C., by two notable acquisitions by museums, that of a copper relief by the British Museum, dating about 3000 B. C., and that of a head of the ruler Gudea, dating about 2500 B. C., by the Boston Museum. The American acquisition is notable because the black diorite head is almost identical with the famous "Head of Tello" in the Louvre, it requiring the closest scrutiny to distinguish them apart. The Louvre's treasure is familiar to the world, having been reproduced scores of times, and for that reason a photograph of the Boston head is not presented here.

The great copper relief is 8 feet wide and 3½ feet high. It is declared to be the largest and most remarkable example of

Sumerian metal work that has yet been discovered, and is supposed to have been placed originally over the door of a temple. It depicts Im-dugud, the lion-headed eagle conceived as the mythological "storm-bird" of the god Ningirsu, seizing two stags. The sense of design (or "modernism") of the Sumerians is revealed in the undue elongation of the bodies of the stags to fill up the space under the eagle's wings. Fragments of the relief were found at Tello, and afterwards restored.

The Boston Museum's head, as well as the Louvre's, was also found at Tello (the ancient Lagash). The subject, Gudea, ruled over Lagash five or six hundred years before Abraham left his home in the city of Ur, forty miles distant. He did not style himself king, but patesi, or priest-governor, of the god Ningirsu, whose "storm-bird," dating 500 years earlier, is reproduced above.

Vandalism by Women

"The world rolls on very much as it has ever since clothing was put on Michael Angelo's nudes in the Sistine Chapel," writes a San Francisco reader to *THE ART DIGEST*. Then he relates that "the Woman's Club of San Francisco erected a new building. It awarded the commission to create decorative panels for one of the rooms to Mrs. Katherine Gillespie, craftsman and originator of a plaster decorative panel that requires no firing. The charm of her work lies in the wonderful quality of her color, for the most part rich but low in tone—ochres, blues and terra cotta reds with touches of green and brown. When the room was completed, the effect was wonderful and mysterious.

"But the lay members of the club objected, and now the beautiful polychrome reposes under a thick coat of silver. The hours, days and weeks spent in creating the color harmonies have gone into the unknown! Willa more enlightened generation uncover these works of art? The colors are through the plaster and if the mantle is removed will be as beautiful as ever."

An Exhibition at Asheville

Twenty-eight paintings, three in oil and the rest in tempera, by Mary B. Sawtelle, are being shown during August at Asheville, N. C., in the Woman's Club. The subjects are all of Majorca. A local critic praised their "vitality and strong coloring" and called them "pleasing and effective." Mrs. Sawtelle is well known in Asheville, having painted many portraits there.

Sculpture and the Public

In the course of a commendatory review of an exhibition of the sculpture of George Stanley, a local artist, at the Los Angeles Museum, Arthur Millier wrote in the *Times*:

"For what a small audience the sculptor works today. His white images waste their poise on most people. It is easy to believe that the Greek education based on music and athletics had much to do with their use of sculpture. Can people who walk gracelessly respond to sculptural balance?"

Sculpture on Short Order

Carlos Romanelli, America's first "commercial sculptor," whose work is fast displacing the billboards along the roads in California, got the commission from Santa Monica to execute a statue of Lindbergh for its new Lindbergh Park. He did his work so quickly that it has already been dedicated.

From Oil to Oils

A New York *Times* article tells of the "\$1,000,000 art collection" formed in Kaw, Okla., by Mrs. Laura A. Chubb, wife of Ike Chubb, a former cow puncher who made millions out of oil, and which "includes works by Corot, Holbein, Sargent and Thomas Moran."

New Paris Art Colony

Paris is to have a new artists' colony, this time a suburban one at Sceaux-Robinson, seven kilometers away, a place already noted for its restaurants in tree-tops. Painters complain that the hangers-on of art have crowded Montparnasse.

The Benson Pictures

When Sir Joseph Duveen acquired for \$2,500,000 the great Benson collection of 114 Italian paintings, as told in the last number of *THE ART DIGEST*, the London *Times* remarked, rather plaintively, that, whereas in all probability the pictures would pass as a whole to the United States, here was "an opportunity for a graceful recognition of the needs of the National Gallery." It then suggested that the National Gallery required, to fill gaps, the Ghirlandajo portrait, Antonello da Messina's "Madonna and Child" and the early Correggio, "Christ Taking Leave of His Mother Before the Passion."

Sir Joseph has now gracefully responded to the hint, and has given the Correggio to the National Gallery.

As typical of what the American newspapers said about the coming of the Benson collection to America, is the following from the New York *Herald Tribune*:

"The thrilling thing about the event is its perfect inevitability and fitness. . . . Our galleries, public and private, are all ready to absorb this latest and most prodigious array of masterpieces. That is the way of American civilization. It advances with incredible rapidity. There are collectors functioning who can recall their first ventures, naively tentative wanderings among the pretty painted anecdotes of the Paris Salon. That phase is as dead as Julius Caesar. Sir Joseph Duveen brings straight to New York the greatest gathering of gems that has changed hands in a generation. Here and nowhere else in the world is its dispersal appointed. The cynic will say that this is explained by our supremacy in wealth. The thoughtful observer will recognize in it also a historic episode in the mutation of civilization and taste."

Rome Quadrennial

The art exhibitions which were held in Rome every two years have been suppressed, and in their place the governor of Rome has decided to hold a quadrennial exhibition, limited only to Italian artists, says the Rome correspondent of the *Christian Science Monitor*.

"The Rome biennial exhibitions were, as a matter of fact, replicas of the Venice biennial, without, however, being as attractive as the latter," says the correspondent. "The innovation now made has a double importance—first, it will allow artists a longer time to prepare their works, and in the second place the future Rome quadrennial exhibitions will be limited to Italian artists only, while the Venice art shows will continue to be international. On the other hand, the yearly grant of money made by the Rome municipality toward the exhibition will be continued all the same. The first exhibition will be held in 1931."

A Maritime Collection

Three years ago editors of art publications in America were offered carefully prepared and illustrated stories concerning the A. G. MacPherson collection of 11,382 maritime prints, paintings, atlases, charts, etc., and much was printed about it. The cat now jumps out of the bag, with the announcement that it is for sale.

Mr. MacPherson puts the value at £150,000, but offers to take £90,000 if he can be assured the collection will be kept in England.

Detroit and Art

Cyril Arthur Player, writing on "Detroit: Essence of America," in *The New Republic*, calls the community, in motor vehicle jargon, an "assembled city," whose "prosperity is machined, hard-driven, coldly calculated and intensely organized; there has not been much time for the reposeful contemplation of esthetics, with mass production screaming for instant markets, and 'sales resistance' lurking darkly in a dastard trench over the hill. . . .

"Art, per se, seems always to be fighting a rear-guard action in Detroit, because of the sensitive employment pulse, so delicately responsive to industrial conditions. Yet, buried away in the numerous settlements of foreign origin, are all manner of cultural aspirations, perversely clannish and isolated, and most difficult to fuse into something dazzling and original and Detroit-like in art, music or letters. Theoretically, something surprising should come of this racial blend. . . .

"There is a constant effort, sometimes pathetic—but unconquerable—to stimulate and develop those forms of art which the American community has come to accept as the hall-mark of worthy values. Loyalty expressed in terms of the Symphony Society, a purely voluntary organization financing a first-class orchestra; in the Institute of Arts, a spoon-fed enterprise of oddly chaotic impulses; in such cheerful organizations as the Players, adds increasingly more to the community, even though for years all of these proper adventures have meant more of grim and sacrificial defense of principle than any large popular enthusiasm for the higher art forms."

The writer, looking into the future, finally says: "Gradually something clear begins to emerge, a stirring toward unanimity, a shadow of great events, of monuments expressing the time, the work and the men, of the imperishables by which the future judges its past and measures the inheritance."

America and Color

America's awakening to color quickens. The Boston & Maine railroad has joined the Baltimore & Ohio in decorating its locomotives, and the *Washington Post* in a joyful editorial announces that the former's "drab, black-hued" monsters will be transformed into "gorgeous creations characterized by broad bands of buff and blue, with a red stripe between." And the *St. Louis Globe-Democrat* prints a paean for the "patterning trades and the fabric makers" who have got men "out of black, brown and drab clothes into pearl greys, tans, cream-color and even mauve," and concludes:

"Men are hugely decorative, once they throw off the shackles of their Puritanical notions in clothes. Bright garb, perhaps, makes bright thoughts—at least cheerful ones—quite as a brass band on the streets lifts up the spirit. 'Away with gloom and gloomy duds!' may yet be the universal shout."

So far, apparently, Mr. Wayne B. Wheeler has not declared himself on the subject.

A Gathering of the Clans

American Scots by the thousands will attend the unveiling on Sept. 7 in Edinburgh of R. Tait Mackenzie's war memorial, which was reproduced in *THE ART DIGEST* of 1st March. The steamship *Transylvania* alone carried a party of 800, who received a stirring welcome in Glasgow.

\$250 Picture Proves to Be a Delacroix



"A Scene Before the Temple in Jerusalem," by Eugene Delacroix.

The *St. Louis Post-Dispatch* devotes two pages to the discovery of a large painting by Eugene Delacroix, "A Scene Before the Temple in Jerusalem," by Max Safron, a St. Louis art dealer, with reproductions in color filling almost a whole page. It is one of those stories that have what newspaper editors call "human interest," for the owner obtained it for \$250 and it is declared by Maurice Goldblatt, Chicago art expert, to be worth "anywhere from \$50,000 to \$250,000."

Mr. Safron on a trip to New York acquired the picture from an agent who provides stock for dealers. He thought that possibly it might turn out to be an Alexander Deschamps, and thus provide a worthwhile profit. When the picture, which is 3 feet high and 6 feet long, reached St. Louis he had it photographed and sent a proof to Mr. Goldblatt with an inscription on the back saying that maybe it was a Deschamps and maybe it wasn't.

When the expert got the photograph he took the next train for St. Louis. He immediately pronounced the work to be a Delacroix. Mr. Safron, when he could find speech, wanted to know why.

"Don't you see that grouping?" exclaimed Mr. Goldblatt. "Delacroix! Do you see that attention to detail? Here, look through the glass. Delacroix. Do you see this coloring and this coloring and this coloring? Do you see the treatment of these figures? Do you see the primary colors he used? That red? And that blue? Delacroix. Delacroix. Delacroix."

Careful search revealed the monogram ED in an unexpected place, under the SPQR on the Roman standard carried by Pilate's soldiers.

While a Deschamps is salable—except in the metropolitan market—a Delacroix is a rare prize, for he is looked upon in these days as one of France's greatest masters and one of the progenitors of modern art.

The unhappy part of the affair is that museum officials and dealers throughout the land will now suffer another flood of "old masters," brought to them by enthusiastic owners who won't be convinced that they haven't got priceless treasures instead of worthless old pictures brought to this country by the ship-load during the craze that just preceded the Civil War.

From Shakespeare's Day

During alterations at the White Horse Inn at Stratford-on-Avon, built in 1450, workmen in removing a seventeenth century paneling found under it a plaster wall bearing a brilliant wall painting dating about 1550—an important find, because very few of this period survive. Shakespeare's eyes undoubtedly rested upon it scores of times.

The painting is about 3 feet high and 13 feet long, and is divided into three panels separated by painted columns. It tells the story of Tobias, from the Apocrypha. The left panel depicts the start of Tobias for Rhages, with the angel Raphael; the right, his carving of the great fish taken from the Tigris; but the center panel, which showed Tobias wrestling with the Angel, unfortunately was all but destroyed twenty years ago when a serving window was cut through the wall, the room being the inn's bar.

The wall has been put behind glass and experts will restore it.

New Vatican Art Building

Dispatches from Rome say that, on account of the bad condition of portions of the Vatican, a new structure is to be erected in the Vatican Gardens to house part of the priceless collection of paintings and art books.

Southern California Prizes

A jury composed of Helena Dunlap, John Hubbard Rich and Charles P. Austin, Los Angeles artists, selected the prize winners at San Diego's second annual exhibition by Southern California artists, as follows:

First prize, Charles Reiffel, San Diego; second, Gottardo Piazzoni, San Francisco; third, Franz Geritz, Los Angeles; fourth, Alice Klauber, San Diego; fifth, Irene B. Robinson, Los Angeles; sixth, Alfred Mitchell, San Diego; honorable mentions, Harold Schwartz, Roscoe Shrader, Smith O'Brien, Ruth M. Bennet, Bert C. Cressey.

California Etcher's Show

The California Society of Etchers will hold its twelfth annual exhibition Sept. 12-24 at the galleries of Vickery, Atkins & Torrey, San Francisco.

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Max Liebermann

When Professor Max Liebermann, leading German painter, celebrated his eightieth birthday on July 20, many honors were showered on him, one being his re-election for an eighth term as president of the Prussian Academy of Arts. The Minister of Education called on him and bestowed the new Prussian gold medal for distinguished service to art, which had never been awarded before. Earlier in the day he had received a long letter of congratulations from President von Hindenburg.

Among the many notices devoted to Liebermann in the press, the Berlin papers seemed inclined toward the solid duty of artistic appreciation, Wilhelm von Bode and J. Meier-Graefe being among the chief critics to write on him, while in Vienna, with a lighter touch—and greater distance from the subject—the turn was more toward anecdotes.

Several of these stories show Liebermann's enjoyment of and loyalty to the modern French painters, notably Daumier, Degas and Cézanne. Another French artist figures in a story told in the *Neues Wiener Journal*. Once when a number of people were standing in front of Manet's "Breakfast on the

Grass," someone made the criticism that the legs of the man in the foreground were too long. "Oh," replied Liebermann, "legs that are so beautifully painted could not possibly be long enough."

Clausen Wins Knighthood

Knighthood has been conferred on George Clausen for his work on the series of murals entitled "The Building of Britain," recently dedicated in St. Stephen's Hall, Westminster, historic chamber of the House of Commons.

Sir D. Y. Cameron had charge, and Clausen and seven other artists collaborated—Colin Gill, Glyn Philpot, Charles Sims, Vivian Forbes, A. K. Lawrence, William Rothenstein and W. T. Monnington. The critic Frank Rutter describes the panels as adhering to the Puvis de Chavannes convention, with accentuation of linear design and flat tints and pale colors, "though each artist allows his own personality to be seen while disciplining himself to the general scheme."

Would Enjoin Royal Academy

Homerville Hague, a London painter and sculptor, applied to a magistrate for a summons against the president and council of the Royal Academy to stop the purchase under the Chantrey Bequest of "works of art such as had been purchased over a period of 20 years at least." The application was denied.

The Spider's Salon

[Concluded from page 1]

de l'Araignée more brilliant than its predecessors? That is not certain. Whatever it is, it suffices to put at a distance those who like old jokes, and one understands at once why it is only there that painters of the quality of Pascin and Krohg, or sculptors like Orloff, can associate themselves with artists who are less ambitious, but who respect the same secret laws; one understands how in such a circle have developed Charles Laborde, Dignimont and Falké, with their junior, Roger Wild, who suffered for ten years in an office rather than accept the alluring offers of the publishers of light magazines and who reveals himself in 1927 as a brilliant painter, with a solid basis, light inventiveness and careful execution."

Atlanta Endowment

The High Museum of Art in Atlanta has launched a campaign for a \$200,000 endowment fund with which to purchase works of art, hold exhibitions and equip an art school. An honor roll has been opened as follows: founders, \$5,000; ptarons, \$1,000; life members, \$500.

The service of the museum, the building for which was given by Mrs. J. M. High, is restricted through lack of funds, declare the officials.

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National Gallery Gets a Mystery Portrait

This portrait of Earl de la Warr, who was the grand uncle of the English nobleman whose name was given to a great river and a colony in the New World, has caused much controversy in England. When it was recently given to the National Gallery by the legatees of the late R. S. Holford the London newspapers described it as the work of William Stretes. Lionel Cust, authority on early English painters, now declares it to be from the hand of Gerlach Flick, or Fliccus. The National Gallery itself, in sending the photograph to THE ART DIGEST, merely designates it as "School of Holbein."

Mr. Cust says that in the same way that nearly every English portrait up to 1550 used in former days to be attributed to Holbein, or after 1550 to Zuccherro, "any portrait painted in the reign of King Edward VI has been ascribed to Stretes." He describes Flick as an "almost unknown painter of



Portrait of Earl de la Warr.

singular power in conception and execution, a true exponent of the great national spirit, which was to inform the Elizabethan era and help to create a national art, as well as a maritime empire."

The expert proposes a new classification of early English portraits based on modern research.

Floating Art Galleries

When the Aquitania reaches New York on Aug. 19 she will have hanging in her lounge a painting which British art critics declare to be the outstanding picture of the year—Mrs. Dod Procter's "Morning," reproduced on the first page of the June number of THE ART DIGEST. It will be on display for one week in the Cunard offices, 25 Broadway, then will make the return trip in the lounge

of the Berengaria. "Morning" was bought by the London *Daily Mail* for presentation to the National Gallery.

The Grand Central Galleries of New York have made arrangements with the Red Star Line and the Grace Line whereby steamships of the two will carry galleries of American paintings. A start will be made with the Belgenland on her next trip to Europe and with the Santa Elisa and the Santa Louisa, Grace boats, on their next sailings for South America. Many well known American painters will be represented.

"Buk" and Dudensing's

The Dudensing Galleries, so long located at 45 West 44th St., New York, will start the season at 5 East 57th St., in the very heart of the new art district. The firm turned over to "Buk," an artist not yet generally known, the important task of creating interiors which are to be sympathetic to contemporary theories of painting.

"It will be a great departure from the conventional art gallery," declares Leroy Dudensing. "In these surroundings the introduction of unknown talent will continue with greater energy than ever."

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Museum Teaching

George W. Eggers, director of the Worcester Museum, in the leading article in that institution's *July Bulletin*, analyzes the work of art education. "The art school," he says, "carries on the tradition of vocational training; the public school, using the practice of the arts, endeavors by their aid to enrich, amplify, and balance the spiritual and intellectual life of the individual and the community. And the newest comer in the field of art education—museum instruction—aims at benefiting the individual and the community, and not at producing the artist."

"The public school . . . possesses special classrooms, materials to paint and to model with,—and aside from these it possesses little. Its steps are practically forced into the paths of creative activity. It teaches the understanding of the 'thing' by teaching an understanding of processes, whereas the museum teaches an understanding of the thing by developing an understanding of its qualities.

"Accordingly a characteristic technique for museum instruction is more and more shaping itself. Less like an art school than formerly, more clearly distinguished also from the methods of the public school, the museum is more and more devoting itself to widening the bases of appreciation. . . . The educational department of the Worcester Museum has devoted itself increasingly to the developing of a feeling for certain elements of style in both painting and design."

Mr. Eggers calls attention to the museum's practice of having the children in its classes draw without the use of an eraser. "The child who works in this way," he says, "visualizes his line in its entirety before he begins to draw. He also tends to develop his idea in its entirety before he begins to express. Drawings made directly usually embody, to some degree at least, one of the rare essentials of a work of art."

In order "to balance the indifference to the perfect and mechanical," Mr. Eggers says that "controlled and rhythmical work with the brush was introduced in the educational department's program, which had a visible effect on the children's appreciation. At the close of a lesson in this calligraphic form of painting, three of the boys of the class, whose ages ranged between eleven and thirteen, were seen examining the Winslow Homer water colors which had occupied the walls of the room in which they worked for several months. The boys were discovering in these Homers—certainly one of the last places in which one would expect to find them—instance after instance of brush strokes as calligraphic as those of the Chinese themselves."

School Buys Sandzens

The Washington High School, Milwaukee, has purchased two paintings by Birger Sandzen, one of them, a brilliant "Mountain Symphony," being five feet wide. The pupils each year raise funds for the purchase of art, and heretofore have bought prints.

The *Bulletin* of the Milwaukee Art Institute, in comment, says: "Many splendid original paintings pre-eminently suited for school use are available at a cost which makes it possible for nearly all schools to own a few."

Art School Is Enlarged

Congestion of space in the school rooms of the Chicago Art Institute, which last sea-

The ART DIGEST

because of its large general circulation, and especially because it has become indispensable to art instructors in the public schools who so often act as advisers to pupils desiring to attend regular art schools, has come to be regarded as the logical medium for

Art School Advertising

Rates made known on application

son made necessary a waiting list of students, has been remedied by the completion of a building measuring 120 by 55 feet in that section of the grounds south of the Institute's Goodman Theatre. Foundations have been made for another building of similar dimensions.

New York Arts Council

Formal incorporation has been accomplished of the Arts Council of the City of New York, whose object is to unify the activities of existing organizations devoted to the arts of design, drama and music. The incorporators are Dr. John H. Finley, Ernest K. Satterlee, Otto H. Kahn, Henry Wiley Corbett, Elizabeth A. Alexander, Kate Oglebay, Robert E. Allen and John G. Agar.

The council was formed through the initiation of the National Academy of Design and the Architectural League of New York, and is composed of committees from forty-four museums, art societies and institutes. It will serve as a channel between the creator, in whatever art, and the patron. Local centers will be established and close relations maintained with the United Neighborhood Houses.

Berkeley's New Museum

Construction will begin this fall on a fine museum of art at Berkeley which an anonymous donor is providing for the University of California. Prof. Oliver M. Washburn is making a tour of American museums studying plans and methods of management.

The university, which already has a considerable nucleus in the collection of paintings, tapestries and objects of art bequeathed in 1921 by Mrs. Phoebe Hearst, will seek funds for the purchase of such additions as will give its museum a high rank.

Will Open New Wing

The new wing of the Minneapolis Institute of Arts, according to its *Bulletin*, will be ready for occupancy in October. The director, Russell A. Plimpton, is in Europe, and is expected to make several purchases for the museum collections. Harold L. Van Doren has begun his duties as assistant director.

A loan collection of English portraits makes a summer exhibition at the institute.

Scott Carbee Pupils Win

The Scott Carbee School of Art, in Boston, is pluming itself on the prize winning prowess of its students during the last year. In a safety poster competition students of the school won four of the five prizes offered by the Association of Mutual Liability Insurance Companies, and in the poster competition of the Massachusetts Horticultural Society three Scott Carbee students received awards. Carleton H. Reed is principal of the school.

Prague Congress

The American committee for the Sixth International Congress for Art Education, which will be held at Prague in August, 1928, during the great national exposition to be held in celebration of the tenth anniversary of the Czechoslovakian Republic, has issued an appeal urging the active and financial support of art teachers by becoming members of the International Federation. The privileges of such membership include the bulletins and other printed matter, as well as entrance to the meetings and exhibits. The fee, \$3, should be sent to the treasurer, F. M. Wilder, Exeter and Newbury streets, Boston.

The American committee is composed of Royal B. Farnum, George T. Cox and C. Valentine Kirby.

The congress had its beginning at the Paris exposition of 1900, the four subsequent meetings being held as follows: Berne, 1904; London, 1908; Dresden, 1912; Paris, 1925.

"Only to those who have attended a congress can the pleasures and benefits be manifest," says the announcement. "America has been represented at each gathering, and in Dresden the attendance ran into the hundreds. Exhibits, entertainments, addresses, side trips and life-long friendships are some of the delights to be experienced."

Plans Negro Art School

Roland Hayes, famous negro singer, has acquired a 600-acre tract near Calhoun, Ga., as a site for a school of the arts for negroes, which will be a memorial to his mother.

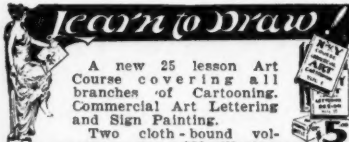
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GREAT CALENDAR OF EXHIBITIONS

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Los Angeles, Cal.

BILTMORE SALON—
August—Western paintings.

San Diego, Cal.

FINE ARTS GALLERY—
To August 31—Second annual exhibition of Southern California Artists, including Beaux Arts group of San Francisco; prints by "Pop" Hart.
Sept.—Fifty prints of the year.
Oct.—Paintings by Elliott Torrey.

San Francisco, Cal.

CALIFORNIA PALACE, LEGION OF HONOR
July-Aug.—Mrs. Phoebe Hearst collection of tapestries, costumes, textiles.

PAUL ELDER & CO.—
June-Aug. 13.—Paintings and prints by California artists.

Denver, Col.

DENVER ART MUSEUM—
Aug.—Albert Olson, Elisabeth Spalding, Marion Hendrie; modern prints and lithographs.

CYRUS BOUTWELL—
Aug.—Paintings by Western Artists.
Sept.—Old and Modern Etchings.

Hartford, Conn.

CHILDREN'S MUSEUM, POND HOUSE—
July-Aug.—Special exhibition.

Lyme, Conn.

LYME ART ASS'N GALLERY—
To Sept. 6—26th annual exhibition.

Washington, D. C.

U. S. NATIONAL MUSEUM—
August—Fifty prints of the year.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To Oct. 14—Exhibitions: H. Leon Roecker, Frederick Tellander, J. Jeffrey Grant, E. T. Grigware, Edwin Pearson; Swedish Decorative Arts.

CHICAGO GALLERIES ASSOCIATION—
Sept. 24-Oct. 15—Antonin Sterba, Alexis J. Fournier, James E. McBurney.
Oct. 20-Nov. 12—Association of Painters and Sculptors.

New Orleans, La.

ISAAC DELGADO MUSEUM—
To Oct. 1—Summer loan exhibition of paintings; Danish ceramics.
Oct.—"No Jury" exhibition.

Portland, Me.

SWEAT MEMORIAL MUSEUM—
July-Sept. 15—Annual summer exhibition, American artists; memorial exhibition of work by Charles L. Fox.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—
June-Aug.—American paintings; loans from Jacob Epstein collection.

MARYLAND INSTITUTE—
June 15-Oct.—Selected paintings from Lucas collection; Barye bronzes, etc.

PURNELL GALLERIES—
Until Sept. 1—Contemporary etchings.

Boston, Mass.

MUSEUM OF FINE ARTS—
July-Aug.—Permanent collections.
BOSTON ART CLUB—
To Nov. 1—Exhibition, artist members.
GOODSPEED'S BOOK SHOP—
June 13-Oct. 1—Miscellaneous prints.
VOSE GALLERIES—
July-Aug.—Colonial paintings and craft.

Gloucester, Mass.

NORTH SHORE ARTS ASS'N—
To Sept. 5—Fifth annual exhibition.

Hingham Centre, Mass.

THE PRINT CORNER—
Sept.—The American Scene in Etchings.

Springfield, Mass.

JAMES D. GILL GALLERIES—
July-Aug.—The Battle of Warsaw.
Sept.-Oct.—The Treaty of peace, 1642.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
July-Aug.—Paintings, John F. and Anna Lee Stacey; Grand Rapids Camera Club.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
July-Sept.—Permanent collection.

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—
July-Sept.—Paintings from private collections of Minneapolis.

Kansas City, Mo.

CONRAD HUG GALLERIES—
July-Aug.—Foreign and American paintings.

St. Louis, Mo.

CITY ART MUSEUM—
Aug.—Furniture designs; waters colors.
Sept.-Oct.—Annual exhibition of paintings by American artists.

Santa Fe, N. M.

MUSEUM OF NEW MEXICO—
Sept.—All-New Mexico Exhibition.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
To Oct. 1—Permanent possessions.

Elmira, N. Y.

ARNOT ART GALLERY—
Sept. 15-30—Paintings, Gerrit A. Beneker.
Oct.—Paintings, William H. Singer.

New York, N. Y.

METROPOLITAN MUSEUM OF ART—
To Oct. 2—Etchings of Bosse and the Van de Velde; American portraits by James Barton Longacre and his contemporaries; Graphic Techniques; Retrospective Exhibition of Painted and Printed Fabrics; XIXth Century White Embroideries; mezzotints by David Lucas after Constable.

THE ART CENTER—
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PUBLIC LIBRARY—
To Nov.—"Experimenters in Etching;" recent additions of prints.

SALMAGUNDI CLUB—
May 8-Oct. 15—Annual summer exhibition.

MACBETH GALLERIES—
To Oct. 1—Special exhibitions of American art, (A) paintings under \$500; (B) collectors' examples; (C) water colors and etchings.

AINSLIE GALLERIES—
June-Sept.—100 paintings for home decoration.

GRAND CENTRAL GALLERIES—
June-August—Founders show.

FERARGIL GALLERIES—
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July-Aug.—Vlaminck, Pascin, Van Dongen,
Sterne, Derain, etc.
ARTHUR ACKERMANN & SON—
Aug.—Old English Furniture and China.
Syracuse, N. Y.

SYRACUSE MUSEUM—
July-Aug.—Sixth annual exhibition by Syracuse
artists.
Sept.—Paintings, William H. Singer.

Yonkers, N. Y.

YONKERS MUSEUM—
Until Sept. 15—Summer exhibition of the
Yonker's Art Association.

Cincinnati, O.

CINCINNATI ART MUSEUM—
To Sept. 15—Thirty-fourth Annual Exhibition.

Cleveland, O.

CLEVELAND MUSEUM—
Aug.—Museum owned pictures.

Columbus, O.

COLUMBUS GALLERY OF FINE ARTS—
July-Aug.—Loan exhibition.

Toledo, O.

TOLEDO MUSEUM OF ART—
June-August—15th annual exhibition of selected
American paintings.

Portland, Ore.

PORTLAND ART ASSOCIATION—
Aug.—Colored reproductions.
Sept.—Society of Oregon Artists.

New Hope, Pa.

THE BLUE MASK—
July-Aug.—Paintings, sculpture, crafts.

Philadelphia, Pa.

PHILADELPHIA ART ALLIANCE—
June-Sept.—Members' exhibition.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—
Oct. 13-Dec. 4—26th Carnegie International.

Newport, R. I.

ART ASSOCIATION OF NEWPORT—
Aug. 27-Sept. 24—Water colors, etchings, draw-
ings.

Providence, R. I.

R. I. SCHOOL OF DESIGN—
Summer—Early American furniture; Battersea
enamels.

Memphis, Tenn.

BROOKS MEMORIAL ART GALLERY—
Sept.—So. States Art League exhibit.

Houston, Tex.

MUSEUM OF FINE ARTS—
July-Aug.—Permanent collections.
HERZOG GALLERIES—
Aug.—Paul R. Schumann, Samuel E. Gideon,
J. A. Ten Eyck III.

Ogden, Utah

WEBER GALLERY—
Sept.—Paintings by Utah artists.

Salt Lake City, Utah.

MERRILL HORNE GALLERY—
June-Sept.—"Twenty Utah Painters."

A "Safety Poster" Contest

The National Safety Council offers prizes of \$500, \$300 and \$200 for poster designs on accident prevention. The posters must accomplish one of the following purposes: Show how to prevent accidents on the streets and highways, in other public places, at home or at work; feature the benefits of safety, such as possession of life and limbs and property, a steady income, comfortable old age, etc.; warn people to be careful because of the undesirable results of accidents.

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Taft's Lincoln



"Lincoln," by Lorado Taft.

This is Lorado Taft's conception of Abraham Lincoln, the young lawyer, which, as *THE ART DIGEST* announced in its last number, has been unveiled at Urbana, Ill., on a site near the courthouse where the emancipator practiced law in his early days. It is the gift of Judge and Mrs. J. O. Cunningham.

A Mestrovic Row

Belgrade, according to the London *Sunday Observer*, is having a furious controversy over a piece of sculpture by the nation's own Mestrovic, the Serb who has become famous in America and 21 of whose works are on view for a year at the Art Center, in New York. The tempest somewhat resembles that which once raged in London over Epstein's "Rima."

The municipality ordered a fountain entitled "The Victor" from Mestrovic before the war. The central figure was delivered and part of the price paid. After the war the city could not make up its mind to spend more. The bronze figure—an over-muscular and nude young man with a broad-sword in one hand and a dove resting on the other—reposed in a lumberyard. Recently the city fathers, having no fountain, erected the figure on a pedestal in the central square.

Then the storm broke. Some objected because the young man was naked; others because he was not beautiful, and still others because they think a Serbian "victor" should bear some emblem of the recent war. And the matter doesn't rest.

Cristadoro Does "Bill" Hart

Charles Cristadoro, California sculptor, has done a statue of William S. Hart and his horse, which the popular moving picture hero presented to Billings, Mont. Reproductions in the rotogravure sections reveal that it is an acceptable piece of design.

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